

SCENE 1.

Introductory title and description (fade out).

(Night scenes to end of Scene 16)

SCENE 2.

(Fade In) BURNE JONES STUDIO. CLOSE UP - a candle and a small portion of table showing a cigarette box. The candle burns brightly - slowly a pipe comes into the scene followed by the face of Burne Jones as he lights his pipe. His face withdraws and a hand comes into the scene from the opposite side from Jones, and takes a cigarette from the box - is withdrawn and then comes into the scene again. The candle is lifted and taken off the scene. Dissolve scene to ---

FULL SET. BURNE JONES STUDIO. Jones is speaking as he puffs his pipe. Winston is lighting his cigarette with the candle. A large hound sleeps in front of the fire.

CLOSE UP WINSTON LIGHTING HIS CIGARETTE (The light makes a good effect)-

TITLE

"THE EARL OF WINSTON OWNER OF THE ENTIRE COUNTRYSIDE."

FOREGROUND. JONES AND WINSTON. Winston puts down the candle and Jones speaks for a moment about the maid. Winston nods and Jones continues talking. Winston then takes from his pocket a photo of the Maid and hands it to Jones who looks at it a second and then says --

TITLE

"WHY NOT MARRY HER?"

FOREGROUND. After Jones speaks Winston hesitates a second and then, with a sad look, replies --

TITLE

"THERE IS SO MUCH DIFFERENCE IN OUR STATIONS. SHE IS THE ORPHAN DAUGHTER OF ONE OF MY FORESTERS."

CLOSE UP JONES. His face grows grave as he realizes the serious import of Winston's words - he watches the young man keenly.

FOREGROUND. JONES AND WINSTON. The latter rises, turns as if to go away and then throws himself rather dejectedly into his chair, putting it nearer to that of Jones.

CLOSE FOREGROUND. WINSTON AND JONES. Jones makes a slight move drawing his chair a little nearer to Winston as if inviting his confidence. The young man looks ahead thinking deeply for a moment and then turns his eyes solemnly on Jones - he says ---

TITLE

"COULD SUCH A MARRIAGE BRING HAPPINESS TO EITHER?"

CLOSE UP WINSTON Looking very serious

CLOSE UP - JONES - also looking serious - he realizes that he is asked to decide or help to decide that which may mean happiness or misery for two human beings. He looks down for inspiration and sees the picture he holds in his hand.

CLOSE UP - THE PICTURE OF THE BEGGAR MAID.

CLOSE UP JONES * He looks intently at the picture and then looks up again at Winston and speaks seriously - quoting the lines he has just read -

TITLE

"IT IS NO WONDER - SHE IS MORE BEAUTIFUL THAN DAY."

CLOSE UP - JONES SPEAKING THE TITLE.

CLOSE UP - WINSTON - His eyes light up as he hears this praise for his beloved - he rises.

FULL SET - STUDIO. Winston rises and resting his hand on Jones shoulder, looks down on the pictured face - then he nervously strolls back stage to the window and looks into the garden beyond.

CLOSE UP WINSTON shooting through the window and getting Jones in the studio beyond.

CLOSE UP JONES He looks at Winston's back and then down again at the picture.

CLOSE UP THE PICTURE.

CLOSE UP JONES. He looks from the picture to the book he holds in his hand. He raises it so that he can read more clearly.

CLOSE UP THE POEM. This fills the screen.

CLOSE UP JONES - He lays the book down and closing his eyes sits thinking and visualizing the poem. Scene dissolves into

SCENE 3.

A CASTLE WITH LARGE GATES. These gates are shut and on a platform above them stands a sentry ready to report any movement in the nearby country. Some villagers are near the gates and some of the guard in uniform are buying fruit, etc. from them. Into the scene enter The Beggar Maid and her old Father; she is supporting him, they go close to the guards who are standing with the peasants. (A bench with a tankard standing by the gatepost and one of the guards is sitting drinking and talking to a peasant girl.)

FOREGROUND. THE BAGGAR MAID AND HER OLD FATHER. The girl is tenderly supporting him and shows her care and love for him in every gesture and look - suddenly they start and look up.

CLOSE UP THE SENTRY. He is looking far out and has raised his hand with the spear in salutation as he cries:

TITLE.

"THE KING IS RETURNING."

FULL SET. All the villagers turn towards the direction the sentry indicates - The Beggar Maid stands raptly looking in the same direction.

SCENE 4.

A HILLSIDE (Beautiful and wooded) The King and his Court are coming towards the castle at full gallop (Make this a very long shot.

SCENE 5.

THE CASTLE. The Guards bustle about, the gates are thrown open. All of the villagers pull off their caps and some fall onto one knee, but the maid stands with her hands clasped on her breast gazing off into the distance.

CLOSE UP THE MAID LOOKING OFF. Her face shows loyalty to the King as he approaches.

SCENE 6.

ANOTHER ROAD. The cavalcade dashes on.

SCENE 7.

THE CASTLE. The people are all waiting, looking off except the old man who becomes confused and crosses the road in front of the gate. One of the Guards rushes forward and pushes him so violently that he falls.

FOREGROUND. THE GUARD AND THE OLD MAN. The latter cries as he falls violently to the ground.

CLOSE UP THE MAID. She hears this and the rapt look on her face changes to one of mother anger as she looks toward the guard and her father.

MEDIUM FOREGROUND. THE GUARD THE OLD MAN AND THE MAID. The guard is about to forcibly pick up the old man, when with a cry, the maid flies at him - he is a kindly guard and had meant no harm to the old man, but the maid clutches at his arms, half mad with rage at the hurt done to the old man. The guard does not wish to hurt her and tries to hold her wrists to prevent the attack while the old man still lies on the ground.

FULL SET. The action continues while the villagers and the guards are torn between two emotions - whether to watch the struggle or watch for the King.

SCENE 8. OUTSIDE THE GATES (Shooting from inside the castle gates and getting the backs of the crowd waiting for the King, but getting the approaching Horsemen as they dash up to the gates). The struggle is still going on between the guard and the maid when the cavalcade dashes up.

SCENE 9. THE CASTLE. The King pulls his horse almost onto its haunches and all the Courtiers do the same. The villagers all bow their heads. The guards stand at attention. The maid and the guard continue their struggle and the old man is still on the ground.

CLOSE UP * THE KING. He sees the struggle and frowns.

FOREGROUND. THE GUARD AND THE MAID STRUGGLING. The guard manages to hold her at last and she stands panting and facing him.

CLOSE UP THE MAID LOOKING INTENSELY ANGRY BUT VERY BEAUTIFUL.

CLOSE UP - THE KING. His frown fades and a look of intense admiration comes over his face. He calls to the guard a quick command to release the girl.

FOREGROUND THE GUARD AND THE MAID. The guard drops her hands and springs to attention. The face of the Maid changes and very slowly her eyes meet those of the King.

CLOSE UP - THE KING WATCHING THE MAID WITH AN ADORING LOOK.

CLOSE UP - THE MAID, Very slowly she sinks onto her knees and then rises and stands.

FOREGROUND. THE KING, THE MAID, THE GUARD AND THE OLD MAN ON THE GROUND. The guard lifts up the old man and they all stand expectantly waiting. Then the maid turns to her father, but at this moment the King raises his hand and beckons for the maid to come to him.

TITLE. "BAREFOOTED CAME THE BEGGAR MAID BEFORE THE KING COPHETUA."

FULL SET. Slowly the maid approaches the King as he sits motionless on his horse. The Courtiers all sit on their horses and watch while the peasants watch from their knees, half troubled as to what is about to come to the maid. Very, very slowly she approaches the King until she stands in front of the mounted monarch - her hands are folded on her breast, where her dress has become slightly disarranged in the struggle. They face each other.

CLOSE FOREGROUND. THE KING AND THE MAID. They stand a moment gazing at each other and then the King leans forward and asks the trouble. The maid tells him and points to her father.

CLOSE UP - THE OLD MAN - Looking at the scene with apprehension.

FOREGROUND. THE KING AND THE MAID. The King slowly lifts his eyes to the Guard.

CLOSE UP THE GUARD. He shows consternation as the King looks at him.

FOREGROUND. The King is crowning, but the maid puts out her hand and begs him not to punish the guard. The King's face changes again as he looks at the beautiful face uplifted to him and they look deep into each other's eyes. Then the King takes a heavy purse of gold from his wallet and gives it to the maid - he then leans forward and puts his hand gently on her shoulder and addresses the guards, bidding them care for the girl and her father.

MEDIUM LONG SHOT. OF THE PEASANTS AND THE GUARD Hearing the King's orders.

FOREGROUND. THE COURTIER ON THEIR HORSES. They look from one to the other as they hear the King's words.

FOREGROUND. THE MAID AND THE KING. He finishes speaking and slowly his hand leaves her shoulder till it hangs ready for her to kiss. She slightly bends and kisses his hand as a subject to her King.

CLOSE UP. THE KING'S FACE - as the couch of her lips runs through his veins.

FOREGROUND. THE KING AND THE MAID. She releases his hand and steps away from his side. He gives a last look at her and then starts away.

FULL SET. The King sets spurs to his horse which dashes into the courtyard followed by the cavalcade. All the peasants and guards turn their eyes after them and the maid gravely watches them go.

CLOSE UP. THE MAID WITH GRAVE SOLEMN EYES.

FOREGROUND OF THE GROUP. The Guards dust off the old man and the maid gravely tells the assaulting guard that it is all right - one of the guards runs off scene and returns immediately with a tankard of wine which he gives to the old man. Scene continue

SCENE 10. BALCONY. The King walks to the balcony followed by the Courtiers. They stand as he looks out.

CLOSE UP - THE KING, with eyes full of love, looking out.

SCENE 11. EXTERIOR OF THE CASTLE.

CLOSE UP OF THE MAID. (Perhaps double exposing the road) (Make this an iris shot with soft focus).

SCENE 12. BALCONY FOREGROUND. KING, THE COURTIER. The King turns and faces them as they praise the maid's beauty.

TITLE "ONE PRAISED HER ANKLES ONE HER EYES ONE HER DARK HAIR AND LOVESOME MEIN."

FOREGROUND. As the Courtiers talk the King comes to a decision he orders one of them to go and bring the maid to him. The Courtier exits, the others look curiously at the King. Again he turns to the window and looks out.

CLOSE UP THE KING (Shooting from outside the balcony and getting the Courtiers beyond standing in a group and watching him).

SCENE 13. CASTLE GATES. The maid is just about to support her father off the scene when the Courtier comes up and says the King wishes for her.

FOREGROUND. THE MAID HER FATHER AND THE COURTIER. The maid listens to what the Courtier has to say and her eyes take on a vague half fearful look. The father looks amazed and anxious.

SCENE 13. CLOSE UP THE MAID. Her eyes must have here the look of the maid's eyes in the picture (Burne Jones). She slowly bends her head and turns to follow the Courtier - they exit from the scene.

SCENE 14. THE BALCONY - CLOSE UP - OF THE KING WATCHING. (Shoot this from outside getting the Courtiers beyond). The King's face shows his love and a look of determination then spreads over it. He slowly turns and faces the group of Courtiers.

FOREGROUND. THE KING, THE COURTIER. The King looks at them and then speaks.

TITLE. "COPHETUA SWARE A ROYAL OETH - 'THIS BEGGAR MAID SHALL BE MY QUEEN."

FOREGROUND. The King speaks and the Courtiers, though full of astonishment, yet diplomatically conceal it (this scene must be very carefully played by good actors) Then suddenly the King exits and the Courtiers follow him.

SCENE 14-A THRONE ROOM. THE KING ENTERS - followed by the courtiers - they suddenly stop and look towards the door.

CLOSE UP THE MAID AND THE COURTIER. The maid looks ahead with the look of the Burne Jones picture (she must keep this expression till the end of the dream.)

FULL SET. Slowly the King leaves the group of Courtiers and goes to the door and holds out his hand to the maid. She places her hand in his and very slowly he leads her to the throne, while the Courtiers stand in a group and watch the scene. The King places her in the position of the maid in Burne Jones picture and sinks down at her feet.

FOREGROUND OF THE COURTIER. They look at each other and talk together.

TITLE "IT IS NO WONDER" said the Lords, "SHE IS MORE BEAUTIFUL THAN DAID."

FULL SET. The Courtiers talk while the King sits at the maid's feet.

CLOSE UP THE KING, THE MAID
Double dissolve to --

SCENE 15 BURNE JONES STUDIO.

FULL SET - JONES, half dreaming, he straightens up and looks down at the poem and Winston still looking out of the window.

CLOSE UP - JONES -- His face lights up as he realizes that in all ages social problems have never been a barrier to true love.

CLOSE UP - WINSTON - Looking gloomily from the window.

FULL SET. Jones slowly crosses to Winston, who turns as he joins him in the window.

FOREGROUND. JONES AND WINSTON. Jones smiles and hands Winston the photo and again praises its beauty. Winston replaces the photo in his pocket and then Jones places his hand on Winston's shoulder and the scene fades out.

TITLE

AND FATE DECREES
THAT POET SINGS
THAT BEGGAR MAIDS
BE LOVED BY KINGS

THROUGH AGES PAST
WHEN LIFE WAS GAT
DOWN TO THE KINGS
OF EVERIDAY.

SCENE 16. EXTERIOR OF MAIDS COTTAGE. (This cottage has a hedge around it and a short path from the door running to a gate. Another path runs around the back of the house. A window looks onto the road. The door stands open and through the aperture we can see a table, fireplace and a chair on which sits the Maid's Brother. A couch in the cottage cannot be seen. A road runs by the cottage and nearby stands a large tree also the stump of another tree - all is very rustic and beautiful. The maid is putting wood into a large basket and singing as she does so. She stands a moment to rest and looks off.

CLOSE UP? THE MAID. Her eyes have the look of one who sees many things.

TITLE. THE MAID.

FOREGROUND. THE MAID (Shooting to get in the door of the cottage) She smiles gently to herself and then laboriously lifts the basket up and moves toward the cottage.

FULL SET. The maid carrying the basket enters the cottage.

SCENE 17. COTTAGE INTERIOR. (Couch against the wall, old fashioned fireplace, chair on which the Brother is seated at the window and a large rough table. Against the fire, on one side, is a basket with kittens in it and a number of baby chickens are eating grain in front of the fire. The brother in his chair has a large pad and some crayons and is drawing - on the couch is his violin. As the maid enters with her heavy basket the boy does not notice for a moment and continues to draw.

CLOSE UP The invalid boy engrossed in his work.

TITLE "HER BROTHER"

FOREGROUND. The boy drawing, while the maid very laboriously lowers the heavy basket she carries. Suddenly the boy sees this.

CLOSE UP The boy seeing the maid's evident effort - he shows that he feels the effort she is making.

CLOSE UP. The maid lowering the basket with an effort.

FOREGROUND. THE BOY AND THE MAID. The boy drops his crayons and staggers to his feet. The maid drops the basket and runs to him, as he reels through his weakness - she takes him in her arms, but he tries to show his strength as he says -

TITLE. "I AM GETTING STRONG ENOUGH NOW TO HELP YOU LITTLE SISTER."

FOREGROUND. THE BOY AND THE MAID. He still tries to stand but his weakness is very apparent. The maid does not want to show she realizes this as she nods eagerly and helps him back into his seat giving him his block and crayons, trying to interest him in his work again so that he will forget his pitiable weakness.

SCENE 18. EXTERIOR OF THE COTTAGE. (Showing the road and the corner of the cottage) Winston rides up the road and stops by the hedge looking onto the cottage. He wears a rose in his buttonhole.

SCENE 19. COTTAGE INTERIOR. The maid rises from the side of the boy, and with another light kiss, she goes toward the table, The boy looks after her and his love shines in his eyes - then suddenly the maid stops and listens - they boy also listens.

SCENE 20. EXTERIOR OF COTTAGE. Winston has just dismounted from his horse he is calling out to the Maid, with his face towards the cottage.

SCENE 21. COTTAGE INTERIOR. The maid hears the call and her face lights up as she hears it. The boy looks at her.

CLOSE UP. THE MAIDS FACE, showing the love light in her eyes, as she hears the love call of Winston.

COTTAGE INTERIOR. (FULL SET) The maid slowly moves to the door and quickly exits. The boy bends in his chair and leans forward so that he can see what is taking place outside. He is a little curious at his Sister's evident interest in Winston.

COTTAGE EXTERIOR. (Showing Winston standing at the gate and the maid leaving the cottage).

SLOWly the maid goes down the path till she stands directly in front of Winston - he greets her with a great love and on his face.

FOREGROUND. WINSTON AND THE MAID. The look of love on his face finds a reflection on hers, though her's is of a grave thoughtful emotion, while his is a whole-hearted eagerness - they stand and talk together. Winston takes the rose from his coat and gives it to the Maid.

COTTAGE INTERIOR. (FULL SET) Showing the maid and Winston in the foreground and the Cottage back stage. As the maid and Winston talk, and just as he gives her the rose, around the path to the back of the cottage comes Joe, a village boy, and he reaches the door Before he sees Winston and the maid - then he stops quite still leaning against the door post and watching the two talk.

CLOSE UP - JOE. He sees the rose given; his face has the half puzzled, wholly unhappy look as he sees Winston and the maid talking together.

TITLE "JOE A VILLAGE YOUTH WITH A DOG-LIKE DEVOTION FOR THE MAID."

COTTAGE EXTERIOR. (Winston and the maid in the foreground) Winston and the maid finish their talk and Winston says he has to go on - he bends forward almost caressingly to the maid and her eyes shine up at him - then he raises his hat and slowly turns away - he exits from the scene and the maid watches him go while Joe watches the maid. Then the maid lifts the rose to her lips and places it in her waist.

EXTERIOR. (From the opposite side of the cottage showing the backs of Joe and the Maid and Winston as he goes on his way) Winston turns and waves his hat again and goes on - the maid waves her hand to him.

CLOSE UP. THE MAID - looking after Winston with grave love - her hand still touches the flower he gave her.

CLOSE UP - JOE LOOKING SUSPICIOUS.

EXTERIOR. The maid turns away and goes toward the door of the cottage - she sees Joe and they greet each other as they come face to face in the doorway.

FOREGROUND - THE MAID AND JOE. She is full of happiness. He is full of suspicion. Nevertheless he takes from his pocket some apples and hands them to her and she takes them with a pretty gesture and word of thanks. He hesitates and is nervous - he twists his cap, finally the maid asks him what he wants to say; and, after a little more hesitation, he looks at her and points after Winston and says:

TITLE. "HE BE A RICH NOBLEMAN, YOU BE ONLY A POOR GIRL."

FOREGROUND. (VERY CLOSE) THE MAID AND JOE. At Joe's speech a strange half fearful look comes over the face of the maid - she looks at Joe tragically for a second, seems about to speak, then stops and looks closely at him. Then she recovers herself and gives a laugh, but it is forced and her face still wears a mask of fear at his words. Then she looks down at the apples he gave her, again thanks him and turns away.

MEDIUM FOREGROUND. (Showing the entire doorway) The maid enters the door and Joe stands a moment then exits toward the front gate of the cottage.

SCENE 23. COTTAGE INTERIOR. The maid is in and the boy looks up at her with intense affection - the maid smiles on him but her eyes are faintly troubled - she goes over to him and rests her hand on his shoulder. The maid bends over him and then points to the couch, suggests that he had better lie down - he agrees and she starts to help him up.

INTERIOR. FULL SET. The maid assists the boy from the chair and leads him to the couch, where she helps him to make himself comfortable, arranging his pillows and placing the violin close to his head.

SCENE 24. THE COTTAGE EXTERIOR. Joe is sitting on a tree stump nearby whittling a piece of stick with his knife. Burne Jones' carriage drives up to the gate and through the open door he can see the interior of the cottage - the maid can be seen moving about and Burne Jones calls out to her.

SCENE 25. COTTAGE INTERIOR. The maid is busy laying some things on the table when she hears the call. She goes to the door and looks out.

CLOSE UP THE MAID standing in the doorway and looking out at Burne-Jones.

CLOSE UP BURNE JONES. His face shows the interest and admiration her beauty calls forth in his artistic mind - he calls to her to come to him.

SCENE 26. COTTAGE EXTERIOR. Burne Jones calls to the maid who leaves the door and slowly goes to the carriage where Jones sits waiting for her. She stands looking solemnly up at him.

FOREGROUND. Jones (in the carriage) and the Maid standing - Jones leans towards the girl and says quietly -

TITLE "THE EARL OF WINSTON HAS SPOKEN TO ME OF YOU."

CLOSE UP THE MAID. She starts and a look of intense interest comes over her face. She looks at Jones with wonder.

FOREGROUND. JONES AND THE MAID. Jones tells of his plan and as he eagerly talks, the maid, slowly draws a little nearer to him. She looks at him in a kind of wondering gladness and interest. He eagerly outlines to her his idea.

SCENE 27. THE ROAD CLOSEUP. Joe watching the scene. He is still whittling the stick with his knife, but without looking at it. He cuts off big pieces which fly about - this denotes his state of mind.

SCENE 28. COTTAGE INTERIOR. MEDIUM CLOSE UP OF THE BOY. He plays his violin his eyes look raptly ahead as he does so.

SCENE 29. EXTERIOR COTTAGE. MEDIUM FOREGROUND. JONES AND THE MAID. Jones has now finished outlining his picture and the maid's face is full of eagerness. Jones is smiling and happy at her response and he looks into her eyes as he says -

TITLE "AND SO I SHOULD BE GRATEFUL IF YOU WOULD SIT FOR THE PICTURE, I WILL PAID YOU WELL."

FOREGROUND. JONES AND THE MAID. After Jones has spoken the maid stands a moment hesitating. She half turns and looks into the cottage.

SCENE 30. CLOSE UP. THE BOY PLAYING HIS VIOLIN.

SCENE 31. EXTERIOR COTTAGE. FOREGROUND. The maid turns away from the cottage while Jones watches her keenly. She half frowns with perplexity for she does not know what to do about the boy - then looking off she sees Joe.

SCENE 32. THE ROAD. CLOSE UP. Of Joe who whittles at his stick and still watches the scene.

SCENE 33. COTTAGE EXTERIOR. CLOSE UP. THE MAID. - she thinks of Joe and a look of relief comes over her face - she calls to him, "Joe, Joe I want you."

SCENE 34. THE ROAD. MEDIUM FOREGROUND. Joe hears the call and instantly rises, he throws away the stick, putting his knife in his pocket as he exits towards the cottage.

SCENE 35. EXTERIOR COTTAGE. Jones and the maid talk together and Joe enters the scene. He touches his cap to Jones and then stands in front of the maid.

FOREGROUND. JOE AND THE MAID. She puts her hand on his arm and points to Burne Jones and explains that she is going to the studio then she says --

"WILL YOU TAKE CARE OF THE LITTLE BROTHER WHILE I AM GONE."

FOREGROUND. THE MAID JOE AND THE CARRIAGE WITH JONES. Joe looks from Jones and back to the maid. Joe offers an apple to Jones who takes it. He consents to stay with the boy and the maid thanks him eagerly, while Jones nods his gratification. The maid turns away and exits off the scene - Joe follows slowly.

EXTERIOR COTTAGE. (Full set) The maid enters the cottage followed by Joe. Jones leans back in the carriage to wait for the maid.

SCENE 36. COTTAGE INTERIOR. The maid is in and flies to her brother, kneels by his side and putting her arms around him begins to tell her story. Joe enters the cottage and putting his cap on the table takes out his flute from his inside pocket and looks at it fingering the stops.

FOREGROUND. VERY CLOSE. THE MAID AND THE BOY. He is a little bit distressed that she should leave him, but her eagerness disarms him and his face changes - he agrees that she shall go, and she draws him more closely into her arms for a final hug before going - then she starts to rise.

COTTAGE INTERIOR (FULL SET) The maid rises from beside the boy and Joe crosses over and sits on the couch as the maid exits, presumably to her bedroom for her cloak. Joe gives the boy his violin and he lifts his flute to his lips. They start to play just as the maid re-enters with her cloak on. She first puts her rose into a vase of water on the sideboard, then stands a moment hearing the terrible music, then laughs, puts her fingers to her ears runs quickly from the room through the open door.

SCENE 37. COTTAGE EXTERIOR. The maid runs from the cottage and enters the carriage which starts to move away.

SHOT FROM OPPOSITE SIDE. Showing the cottage and the carriage moving up the road. (Fade out).

SCENE 38. HUNTING STABLES. Winston's horse is held up by a groom, while other grooms are feeding the hounds; while Winston, in riding get-up, stands watching them moodily. His face, though not unhappy, is nevertheless troubled and his eyes look through the scene he sees.

CLOSE UP Winston with the strange expression on his face.

STABLES (FULL SET) Winston is standing in the same attitude when a footman from the house brings him a note. Winston takes it.

FOREGROUND. WINSTON AND THE FOOTMAN. Winston opens the envelope and looks down at the enclosure - Tennyson's poem.

INSERT. Flash full poem with the lines underscored - "COPHETUA SWARE A ROYAL OATH - THIS BEGGAR MAID SHALL BE MY QUEEN."

CLOSE UP WINSTON. His face is puzzled as he tries to understand. He looks in the envelope and then turns to the footman.

FOREGROUND; WINSTON AND THE FOOTMAN. Winston tells the man there is no answer and the man exits. Then Winston turns and calls to the groom who holds the horse.

STABLES (FULL SET) The footman is leaving, the feeding of the hounds continues. Winston is calling to the groom who rushes up with Winston's horse. Winston quickly mounts and rides off - scene which continues as the scene fades out.

SCENE 39. BURNE JONES STUDIO. Jones has just posed the maid and is standing back looking at her as she sits on the model's throne. He goes to the canvas and makes one or two quick strokes with his brush.

CLOSE UP JONES IN THE ATTITUDE OF PAINTING.

CLOSE UP THE MAID. In this scene her eyes are eager. Her whole body denoting excitement and interest (this in not the maid of the Burne Jones picture in her outlook on life - the expression in the painting comes later after the tragedy.)

STUDIO FULL SET. Jones makes a few masterly strokes on the canvas.

SCENE 40. EXTERIOR OF BURNE JONES STUDIO HOUSE. Winston rides up, dismounts, fastens his horse to a post and enters the house.

SCENE 41. STUDIO. Jones painting and talking to the maid - the door opens and Winston stands in the doorway. The maid rises from the throne - Winston stands transfixed with emotion and Jones looks from one to the other in kindly interrogation.

CLOSE UP THE MAID. She looks at Winston in half dismayed surprise but her eyes show love.

CLOSE UP WINSTON. His eyes are madly adoring as he looks at the maid.

CLOSE UP JONES. Looking from one to the other with his kindly smile.

FULL SET. (Close as possible) Jones still smiles while Winston and the maid have no eyes for anything except each other. Then Jones looks at Winston and says quietly:

TITLE "YOUR EXPRESSION IS PERFECT FOR THE KING IN MY PICTURE - WILL YOU SIT FOR ME?"

CLOSE UP JONES SPEAKING.

CLOSE UP WINSTON GETTING THE WORDS - He realizes their import and his eyes seek those of the maid.

CLOSE UP THE MAID. She looks away shyly, but her attitude denotes that she wishes him to pose and the fleeting glance she gives him is one of encouragement.

CLOSE UP WINSTON. He looks away from the maid and towards Jones - he bows his head and says "I will."

FULL SET. WINSTON AGREES To pose and Jones moves towards him and leads him to a small anti-room, they enter. The maid sinks back on the throne.

SCENE 52. ANTI-ROOM A number of costumes are hanging there. Jones and Winston look around and Jones picking out the costume for Winston.

SCENE 43. STUDIO (Close up) The maid sits with a face of bewildered happiness as the scene fades out.

SCENE 44. COTTAGE INTERIOR. Joe is sitting on the bed talking eagerly to the boy who is in a great state of excitement. Joe is talking with great emphasis and the boy's eyes are full of terror and anxiety.

FOREGROUND. JOE AND THE BOY. As Joe talks dissolve scene into-

SCENE 45. EXTERIOR COTTAGE. Winston gives a rose and then leans forward to say good-bye to the maid at the gate while Joe stands by the door with his bouquet watching them. Dissolve scene into -

SCENE 46. COTTAGE INTERIOR. FOREGROUND. Joe telling of the above incident and dramatically describing it to the boy whose eyes now become more afraid and his mood more hysterical. Joe continued talking eagerly - he points to the rose in the vase on the side-board.

CLOSE UP THE ROSE IN THE VASE.

FOREGROUND. The boy is excited as Joe talks eagerly.

SCENE 47. STUDIO(FULL SET) Jones is painting the picture while the maid and Winston sit on the model's throne - then Jones says they will rest a moment and stands back to look at his work - the maid and Winston look at each other.

FOREGROUND. THE MAID AND WINSTON. Their eyes betray their love as they look at each other and the scene fades out.

SCENE 48 (Fade in) THE BELLS OF THE CHURCH. Ringing for even song dissolve to

SCENE 49 A VILLAGE CHURCH. A few villagers entering - it is sunset and behind the church can be seen the sun red and glowing, sinking into the West. Dissolve scene to

SCENE 50 COTTAGE EXTERIOR. (Showing the road) Shooting for beauty) Five or six cows are wending their way home slowly past the cottage - dissolve scene to

SCENE 51. COTTAGE INTERIOR. Joe is just lighting the lamp and turns towards the couch where the boy lies nervously twisting about - Joe then goes over to the boy. (Evening and night scenes to end of Scene 51.

SCENE 52. A ROAD. Winston and the maid are strolling along - the day's work at the studio is over and they are trying to prolong the walk together. (Perhaps it would be well to make this shot with the cottage in the distance to establish its nearness). Near a gate into a field they stop and stand talking together.

FOREGROUND. THE MAID AND WINSTON. They look into each other's eyes, and Winston's eyes burn into hers. She drops her eyes before the ardor in his and slowly his hand goes out and touches hers. She moves to withdraw it, but finally lets it lie in his and, made bold by this, Winston draws nearer to her - then with a sudden determination (but not quick action) he draws her into his arms and kisses her.

VERY CLOSE UP. OF THE TWO FACES as their lips part and they gaze into each others eyes. Then the love in her eyes changes slightly and a look of nervous modesty is added to the love which is there and slowly draws back from the fire in his eyes.

FOREGROUND The maid slowly draws back from Winston and pushes herself away - his arms relax and fall and then with a last look at him, she turns and exits from the scene.

FULL SET SHOWING COTTAGE. The maid runs rapidly towards the cottage while Winston looks after her.

CLOSE UP Winston watching with a tender smile. He turns away to return home.

SCENE 53. COTTAGE INTERIOR (Foreground) Joe and the boy start and listen as they hear the maid running home. Joe rises and waits.

SCENE 54. EXTERIOR COTTAGE. The maid runs through the gate and turns her head before going up the path to the cottage - she waves her hand and then runs up the path and enters the cottage.

SCENE 55. COTTAGE INTERIOR. Joe is standing and the boy watching when the maid enters - hurriedly she thanks Joe for watching over the boy and then rushes to the couch and starts to mother the invalid. Joe watches her.

FOREGROUND. THE MAID AND THE BOY. The maid mothers the boy but his face is tragic and troubled, His hand plays nervously with the violin at his side.

CLOSE UP JOE. He watches keenly then starts to move away.

FULL SET. Joe gets his cap and tells the boy and maid that he must go. The maid does not move from her knees, but nods to him kindly and Joe slowly exits - the maid turns to the boy again.

FOREGROUND. THE MAID AND THE BOY. She talks nervously while his eyes search her face - his hand plays nervously with the violin.

CLOSE UP The hand playing the violin, this established the boy's pitiable state of nerves.

FOREGROUND. THE MAID AND THE BOY. She still talks describing the events of the day.

SCENE 56. COTTAGE EXTERIOR. Joe is standing at the gate. He exits slowly.

SCENE 57. INTERIOR COTTAGE. (FOREGROUND) THE MAID AND THE BOY. The maid draws the boy closer to her and says excitedly:

TITLE. "HE LOVES ME LITTLE BROTHER."

CLOSE UP The maid speaking with great joy on her face.

CLOSE UP The boy's face showing the horror her words rouse in his mind - his face works convulsively, all his figure grows taut.

CLOSE UP THE BOY'S HAND - as it clutches his violin which is by side - he snaps a string.

FOREGROUND. The maid hears the string snap and looks at the violin while the boy's face works with his hysteria.

CLOSE UP. THE VIOLIN WITH BROKEN STRING.

FOREGROUND THE MAID AND THE BOY. She says "I am so sorry you broke the string" but he stops her with a wild flow of words, begs her not to leave him and crying his fear of Winston - her face reflects the fear which his words rouse in her and her eyes open wide in horror. The boy cries.

TITLE "THE EARL OF WINSTON COULD NEVER BE ANYTHING TO YOU."

FOREGROUND. The boy's face twitches convulsively as he cries out his terror - he seems on the verge of fainting but keeps himself up by his hysterical excitement. The maid tries to soothe him but can do nothing and he clutches her excitedly. Finally she says to him:

TITLE. "LET US NOT TALK OF THIS NOW, YOU ARE EXHAUSTED, YOU MUST REST - WE WILL TALK OF THIS TOMORROW."

FOREGROUND. THE MAID AND THE BOY. The boy makes great effort at self control and he puts his hands on her shoulders and looks deep into her eyes. She nods her head in confirmation of her words and he seems satisfied - then he slowly drops back onto the pillows taking her hand tightly in his as he does so. The maid looks down on him.

CLOSE UP. The maid looking down with unutterable sorrow.

CLOSE FOREGROUND. The kittens asleep and the little chickens going to sleep - dissolve to -

SCENE 58 A HEN HOUSE (Night coming on) The chickens are all roosting, - dissolve to -

SCENE 59 A TREE (NIGHT) (With magpie's hole) The magpie hops inside - dissolve to ---

SCENE 60 A BARN (NIGHT) The cows and a donkey are just asleep - dissolve to

SCENE 61 COTTAGE INTERIOR (Foreground) The maid is watching the boy as he slowly falls asleep. Her eyes are very sad for she realizes that somehow or other his great love for her is going to be a bar to her happiness - she is also troubled at his words about Winston and fears the future. She looks closely at the boy bending towards him.

CLOSE UP. THE BOY. His eyelids tremble and then grow still. He falls asleep.

FOREGROUND. THE MAID AND THE BOY. She watches a moment and then moves very slightly. She tries to withdraw her hand, but cannot she looks down at the two clasped hands.

CLOSE UP THE TWO HANDS CLASPED. She tries to withdraw hers but his fingers, even in sleep, clutch her fingers, with a nervous force.

FOREGROUND. THE MAID AND THE BOY. (Very close up). She looks up from the clasped hands and sees the boy still asleep and she realizes that, even in his unconscious state, he still clings to her. She looks ahead with a wondering and puzzled look on her face as the scene fades out.

TITLE. "AFTER A RESTLESS NIGHT."

COTTAGE INTERIOR. (The door is closed) The maid is clearing the table while the boy watches her with intense nervousness. The maid too is ill at ease, and as she takes some dishes from the table, she looks in the sideboard mirror to get a sight of the boy's face without seeming to be looking at him. The rose Winston gave her is in a vase on this sideboard.

SIDEBOARD - MIRROR SHOT. Getting the maid's face and the nervous boy beyond.

CLOSE UP THE BOY'S FACE. His whole body betrays his nervousness his face twitches and he cannot keep his hands still.

CLOSE UP. THE MAID'S FACE. She shows how terribly troubled the boy's condition makes her and she can hardly see her way clear now to soothe him. She looks at the rose, touches it and then exits.

FULL SET. The maid continues clearing the table, then she goes back to the sideboard and gently touches the rose again.

FOREGROUND. THE MAID GENTLY TOUCHING THE ROSE.

SCENE 62. COTTAGE EXTERIOR (Showing the door closed) Winston comes up to the gate and gives the same call as he gave before.

SCENE 63. COTTAGE INTERIOR. THE MAID IS STANDING TOUCHING THE ROSE. When she hears the call - she starts - the boy starts -

CLOSE UP THE MAID. She looks quickly at the door, then quickly at the boy.

CLOSE UP THE BOY. His whole body trembles with his pitiable nervousness.

FULL SET. The maid stands hesitating while the boy watches her.

SCENE 64. COTTAGE EXTERIOR. Winston opens the gate and slowly walks toward the door of the cottage (which is still closed)

SCENE 65. COTTAGE EXTERIOR. The maid moves uncertainly when the boy calls out to her. She runs to him quickly and drops onto her knee by his couch.

FOREGROUND. The maid on her knees by the couch of the boy. He puts his arms around her and cries brokenly -

TITLE "PLEASE DON'T LEAVE ME TO-DAY."

FOREGROUND. THE MAID AND THE BOY. As he speaks those words he clings to the maid and her face denotes the struggle taking place in her. She begins to tell him that all is well and that he need not fear for her when suddenly both start and listen as they hear a knock.

SCENE 66. COTTAGE EXTERIOR. (Close up of the Door) Winston knocks lightly on the door - his face is full of happiness and hope.

SCENE 67. COTTAGE INTERIOR. FOREGROUND. The maid and the boy are clasped together and listening. Then the boy clings to her hysterically and again begs her not to leave him. Sadly she promises and says she will tell Winston - she unclasps his hands and loosens her own then the boy seems satisfied and drops back on his pillows - again the maid promises him she will stay and he nods with satisfaction - she starts to rise.

SCENE 68. COTTAGE EXTERIOR (CLOSE UP) Winston standing waiting.

SCENE 69. COTTAGE INTERIOR. The maid is almost at the door - the boy trying to keep calm, takes up his violin, the maid opens the door and exits.

SCENE 70. COTTAGE EXTERIOR. FOREGROUND. The maid leaves the cottage and comes face to face with Winston - she pulls the door closed and faces him. She tells him she cannot leave her Brother and points toward the inside of the cottage (save a sub-title here - there is no necessity to explain what she is saying).

SCENE 71. COTTAGE INTERIOR (CLOSE UP) The boy trying to control himself tightening the strings of his violin, but his eyes always turn to the door, through which his sister has gone.

SCENE 72. COTTAGE EXTERIOR (FOREGROUND) The maid has explained everything to Winston and the latter nods his head gravely - he asks her to walk with him, for a moment she agrees and they turn away together towards the back of the house by the path away from the gate (The path Joe entered by).

COTTAGE EXTERIOR (Showing the door and the corner of the cottage and the path). Winston and the maid edit slowly around the cottage, talking together.

SCENE 73. COTTAGE INTERIOR. The boy lies on the bed with his hands clutching his violin - he looks at the floor with anxiety.

SCENE 74. EXTERIOR (Showing the window of the cottage) This is in a small orchard very near the cottage but concealed from the road by a clump of trees - apple or some fruit best obtainable) Winston and the maid are talking together - they show their love in their attitude.

SCENE 75. COTTAGE INTERIOR. (foreground shot at such an angle that the boy can be panned to the window) The boy is nervously lying on the man hexpa couch. He calls out to the maid - no answer, he calls again - no answer - then very laboriously he struggles from the couch and clutching his violin tightly in his hand, he staggers to the window and looks out.

SCENE 76. CLOSE UP. The boy looking out of the window (shoot this from outside the window).

SCENE 77. EXTERIOR (FOREGROUND) WINSTON AND THE MAID. Winston slowly takes her into his arms and kisses her.

SCENE 78. CLOSE UP THE BOY. His face shows his agony. He lifts the violin and with a scream he breaks the window, then falls out of sight (shoot this from outside the window looking in).

SCENE 79. EXTERIOR (FOREGROUND) Winston and the maid start apart and look at the window - they turn quickly to the cottage and exit.

SCENE 80. COTTAGE INTERIOR. The boy is lying by the window with his violin smashed under him. He is motion less, as he is in a dead faint.

SCENE 81. COTTAGE EXTERIOR. Winston and the maid rush from around the cottage and enter.

SCENE 82. COTTAGE INTERIOR. The boy is lying still when Winston and the maid rush in - they cross to him and lift him up onto the couch. They are very agitated and excited. The maid then tells him to go for the Doctor and Winston exits. The maid bends over the couch as the scene fades out.

TITLE. "AFTER ANXIOUS MOMENTS."

SCENE 83. COTTAGE INTERIOR. Winston is standing in the doorway watching the maid who stands in the middle of the cottage. She stands watching a Doctor who has just given an opiate to the boy and who stands watching him a moment. They all have a tired troubled look and then the Doctor turns away from the couch with a sigh of relief. He closes his bag and turns towards the maid as she stands watching him with anxious eyes.

FOREGROUND THE MAID The Doctor enters the scene - he looks at her gravely and she looks at him - he speaks.

TITLE. "IT WAS A CLOSE CALL YOU MUST BE CAREFUL NOT TO EXCITE HIM OR IT MAY PROVE FATAL."

FOREGROUND. THE MAID AND THE DOCTOR. The maid shows by her face what his words mean to her and she looks at the boy as he lies on the couch.

CLOSE UP THE BOY. He is asleep but looking very weak and ill and hardly breathing.

CLOSE UP THE MAID. Her eyes soften yet show determination as she looks at the sick boy.

FULL SET. The maid turns from the boy to the Doctor - she thanks him and he goes to the door saying "good bye" to Winston as he goes - then the maid very slowly goes to Winston and stands facing him - she looks straight into his eyes.

FOREGROUND THE MAID AND WINSTON. They look closely at each other and the maid says very gravely.

TITLE "FOR THE PRESENT AT LEAST WE MUST NOT SEE EACH OTHER, YOU MUST NOT SEE ME AGAIN UNTIL I SEND FOR YOU."

FOREGROUND. Winston puts out his hand in pleading but she gravely shakes her head and continues. -

TITLE. "PLEASE DO NOT ASK ME I CANNOT EXPLAIN NOW."

FOREGROUND. Winston sees this determination is real and gravely accepts it. He puts out his hand - she places hers in it - he turns slowly and leaves the scene.

CLOSE FOREGROUND. The maid watching Winston go, with head leaning against the doorpost - she draws a great sobbing breath as the scene fades out. --

TITLE "AND SO THE DAYS PASS ---"

SCENE 84. THE STUDIO WINSTON JONES AND THE DOG. Winston is sitting on the model's throne (but not in costume) Jones is painting. -

FOREGROUND. WINSTON SITTING. He looks ahead with mournful eyes and then turns his face towards where the maid posed. As he does so - vision in "The Maid Posing" - vision out. Winston's face shows his agony of mind and he rises excitedly to his feet.

FULL SET. Winston crosses quickly to Jones crying "I can stand this no longer" Jones tries to comfort him, but he quickly leaves the room - Jones shakes his head and slowly goes to the window.

SCENE 85. EXTERIOR OF JONES STUDIO. Winston's horse is hitched to a post Jones' buggy and horses also stand there. Winston comes out and hurriedly mounts. He starts away.

SCENE 86. THE STUDIO CLOSE UP JONES. HE watches Winston go.

SCENE 87. EXTERIOR OF JONES STUDIO. Long shot of Winston dashing away at full speed.

SCENE 88. THE STUDIO (CLOSE UP) JONES. He registers fear at Winston's action and suddenly makes up his mind to follow him - he turns to the door.

FULL SET. Jones hurriedly crosses the room and exits.

SCENE 89. EXTERIOR COTTAGE. Winston dashes up and hurriedly dismounts. He hitches his horse to the gatepost and enters the gate.

SCENE 90. EXTERIOR OF JONES' STUDIO - Jones leaves the studio and hurriedly jumps into his buggy and drives away.

SCENE 91. EXTERIOR OF COTTAGE (Showing the door close up - but getting the path to the back of the cottage) Winston is knocking - he frowns at getting no answer and exits around the cottage by the path to the window.

SCENE 92. EXTERIOR COTTAGE (Showing the windows) Winston enters and looks in through the window.

SCENE 93. INTERIOR COTTAGE (Shooting from inside to the outside) Close UP WINSTON LOOKING IN.

SCENE 94. EXTERIOR COTTAGE (Shooting over Winston's shoulder and getting the empty cottage.

SCENE 95. INTERIOR COTTAGE (Shooting through window)

CLOSE UP - WINSTON'S FACE. HE shows great consternation.

SCENE 96. EXTERIOR COTTAGE. Winston turns from the window - his face shows his terrible agony at the maid's departure - he leaves the scene.

SCENE 97. EXTERIOR COTTAGE (Long shots) Winston comes around the path from the back and makes to his horse - he is about to mount when Jones dashes up in his buggy. Jones jumps out and goes over to Winston.

FOREGROUND. JONES AND WINSTON (Winston is holding his horse) Winston hurriedly explains that the maid has gone and Jones puts his hand on his shoulder. Winston looks at him and Jones says -

TITLE "SHE ASKED YOU TO WAIT."

FOREGROUND. JONES AND WINSTON. As Jones speaks the title - Winston's face becomes more calm - he bends his head in token of resignation and Jones continues to talk as the scene fades out.

TITLE "IN A SHELTERED WOOD ONLY A FEW MILES FROM THE WINSTON ESTATE LIES JOE'S COTTAGE."

SCENE 98/ EXTERIOR COTTAGE (No. 2) Near a wood and a stream. This cottage has a garden - Joe is standing there - he is leaning on his hoe looking off.

CLOSE UP JOE - He looks off and his face has a look of dog-like devotion.

SCENE 99. EXTERIOR. The banks of a stream near the wood. On an old box on wheels sits the boy. He is sketching on an improvised easel with a block and some crayons. The maid stands watching him.

FOREGROUND. (Close as possible) The boy sketches with eagerness and his face shows contentment. The maid's face in infinitely soft. The boy looks at her and notices the look - he says -

THE BOY. "WAS I SELFISH LITTLE SISTER TO MAKE YOU COME HERE. I DID IT TO SAVE YOU."

FOREGROUND. The maid sees the excitement the boy feels over her answer to his question. She controls herself and laughs lightly and touches his shoulder gently - "No, no little brother, I, too am happy, she cries. The boy is reassured and turns back to his drawing and the maid turns slowly and exits.

ANOTHER SHOT OF THE SAME SCENE. Showing the small cottage standing at the edge of the wood. The maid slowly leaves the boy and goes towards the cottage.

SCENE 100. EXTERIOR OF THE COTTAGE (No.2) Joe is working in the garden. A pig and a litter of little pigs come rooting near where he is digging. The maid passes him and they call out a greeting to each other - she enters the cottage.

SCENE 101. RIVER BANK. Jones with Kit and Stick walking along.

SCENE 102. CLQ SE UP THE BOY Drawing with his crayons.

SCENE 103. EXTERIOR COTTAGE (No.2) Joe is shouting and chasing the pigs as they trample over his garden - the maid comes out of the cottage and begins to laugh.

CLOSE UP THE MAID. She laughs at the ridiculous antics of Joe and the pigs.

FULL SET Joe still chasing the pigs and the maid laughing.

SCENE 104. THE BROOK (Same as 101) Make this shot shooting over the boy's head and getting the wood and stream beyond) The boy is sketching when Jones, with stick in hand and kit on back slowly approaches him and stands close behind him watching him.

FOREGROUND. JONES AND THE BOY. (Shooting past Jones onto the boy) Shot the boy trying to draw a funny picture.

CLOSE UP THE PICTURE. It is very crude and not funny though meant to be.

CLOSE UP JONES' FACE. He is full of feeling for the boy's effort he determines to help.

FOREGROUND. Shooting past Jones and onto the boy and his work Jones slowly goes forward and kneels by the boy. He takes up one of the crayons and starts to work on the picture.

CLOSE FOREGROUND. (Shooting directly onto the boy and Jones) The boy looks at Jones and then turns his eyes onto the canvas. His face lights up as he sees -

CLOSE UP A HAND DRAWING A FUNNY PICTURE AND WRITING A TITLE (This must be done by McKay or some other artist who draws for the pictures industry.)

CLOSE FOREGROUND. JONES AND THE BOY. The boy laughs and Jones laughs with him.

SCENE 105. COTTAGE (No.2) EXTERIOR. The maid has prepared a tray with bread and milk and exits from the cottage. She takes it to Joe who takes one of the glasses and a sandwich. Then the maid exits from the scene.

SCENE 106. THE BROOK. CLOSE UP. Jones and the boy are now fast friends and the boy listens to him eagerly. Jones says -

TITLE "AND TOMORROW I SHALL COME FOR YOU IN MY CARRIAGE AND TAKE YOU TO SEE MY STUDIO."

FOREGROUND. As Jones speaks the boy eagerly assents and his face shows great happiness.

LONG SHOT The maid approaches the boy and Jones. She reaches them unseen and then Jones jumps to his feet and quickly grasping the situation slips behind the boy and puts his finger to his lips to denote silence.

CLOSE UP JONES. His finger to his lips and giving a warning gesture.

CLOSE UP OF THE MAID SHE nearly faints with surprise but controls herself.

FOREGROUND OF THE THREE. The boy is so full of excitement to notice their agitation and he turns to bring Jones from behind him and introduces him to his sister. The introduction is solemnly carried out and the maid lays down the tray. Then the boy shows her the drawing and tells what is going to happen as the scene fades to -

SCENE 107. THE STUDIO. The boy lies on the couch and the dog sits by him with the boy's hand resting on the dog's head. Jones is painting. The maid is posing. Joe is sitting in a chair watching. Then Jones, after a moment, tells her to rest he crosses over to the bay and taking up a copy of Tennyson's Poems from the table, he sits on the couch by the boy. The maid leans back on the throne closing her eyes. Joe rises and goes to the couch, kneels by it and prepares to listen to Jones.

CLOSE UP The maid with closed eyes. Her face very sad, but resigned.

FOREGROUND. THE BOY JOE AND JONES - Jones is reading - he says -

TITLE

"SO SWEET A FACE SUCH ANGEL GRACE IN ALL THAT LAND HAD NEVER BEEN.

FOREGROUND. THE BOY AND JOE AND JONES. The boy's face is lighted up with inspiration at the poem. Joe and he look at each other and a look of understanding comes to both.

CLOSE UP THE MAID. She opens her eyes and looks ahead with a thoughtful far-seeing gaze.

FULL SET Jones lays the book on the couch, rises and crosses to the door of the anti-room. He opens it, calls out and then quickly returns to the couch. He watches, the boy watches, Joe watches and the maid watches the door. Winston slowly comes out dressed as the King - he stands on the doorway looking at the maid.

CLOSE UP WINSTON LOOKING AT THE MAID WITH ALL HIS SOUL IN his eyes.

CLOSE UP THE MAID. Her eyes open in wonder, love and fear as she sees him. She utters the one word "Winston" and then stands quite still.

FOREGROUND. Jones, Joe, and the Boy (very close) The Boy's face shows excitement but Jones lays his hand on his shoulder and points to the book with the other hand - the boy looks down, Joe also bends over and looks at the book.

INSERT LINES "COPETUA SWARE A ROYAL OATH THIS BEGGAR MAID SHALL BE MY QUEEN."

FOREGROUND. JONES JOE AND THE BOY. The Boy looks up from the book and his face is calm. He and Joe again exchange a glance. Jones gives a sigh of relief and looks at Winston and the maid.

CLOSE UP..Winston looking with love and longing at the maid.

CLOSE UP THE MAID. looking with love and wonder and fear.

FULL SET. Jones calls on Winston to pose for the King. The boy watches, Joe watches - Winston crosses and sits, the maid drops into her pose - Jones begins to paint as the scene double dissolves into -

SCENE 108. THE BURN JONES PAINTING OF KING COPETUA AND THE BEGGAR MAID.

REQUEST FOR RETURN OF COPYRIGHT DEPOSITS

36243 SEP 28 '21

Dated at *New York City*
September 26, 1921

Register of Copyrights,
Library of Congress,
Washington, D. C.

SEP 28 1921

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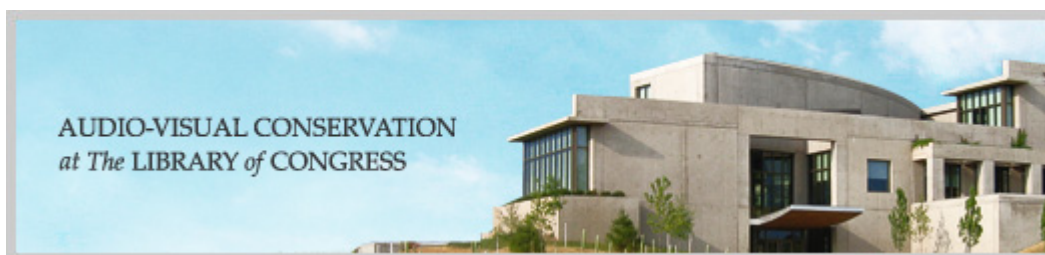
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